GREAT ENGRAVERS

HOGARTH

Claudia Dobbins

GREAT ENGRAVERS : EDITED BY ARTHUR M. HIND

PORTRAIT DE WILLIAM HOGARTH. Engraved by himself 1749

The original painting of 1745 *is in the National Gallery*

WILLIAM HOGARTH

HIS ORIGINAL ENGRAVINGS AND ETCHINGS

FREDK. A. STOKES COMPANY
NEW YORK PUBLISHERS

BOOKS OF REFERENCE

Trusler, J. Hogarth moralised. London 1768 (later editions 1821, 1831, 1833, and 1841)

Nichols, John. Biographical Anecdotes of William Hogarth, and a Catalogue of his Works (written by Nichols the publisher, George Steevens, and others). London 1781 (later editions 1782, 1785)

Ireland, John. Hogarth Illustrated. 2 vols. London 1791 (later editions 1793, 1798, 1806, 1812)

——— Samuel. Graphic Illustrations of Hogarth. 2 vols. London 1794

Cook, Thomas. Hogarth Restored. The whole works of Hogarth as originally published. Now re-engraved by T. C. Accompanied with Anecdotes . . . and Explanatory Descriptions. London 1802

The Works of William Hogarth, from the Original Plates restored by James Heath, to which are prefixed a Biographical Essay . . . and Explanations of the Subjects of the Plates, by John Nichols. Printed for Baldwin, Cradock, and Joy, by John Nichols & Son. London 1822. Fol. Also a later edition, printed for Baldwin and Cradock, by G. Woodfall, n.d. (1835–37 ?)

Nichols, John Bowyer. Anecdotes of William Hogarth, written by himself, with Essays on His Life and Genius, selected from Walpole, Gilpin, J. Ireland, Lamb, Phillips, and others. To which are added a Catalogue of his Prints, List of Paintings, Drawings, etc. London 1833

Sala, George Augustus. William Hogarth. London 1866 (originally appeared in the *Cornhill Magazine*, 1860)

Feuillet de Conches, F. William Hogarth. *Gazette des Beaux-Arts*, XXV (1868), 185

The Works of William Hogarth, reproduced from the Original Engravings in permanent Photographs and newly described (by Cosmo Monkhouse and Austin Dobson), with an Essay on the Genius and Character of Hogarth, by Charles Lamb. London 1872

Dobson, Austin. William Hogarth. London 1879 (and numerous later editions. The standard book on Hogarth, containing full Bibliography and Catalogue)

Weitenkampf, Frank. A Bibliography of William Hogarth. Cambridge (Mass.) 1890

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WILLIAM HOGARTH

Son of Richard Hogarth (d. 1718), schoolmaster and scholar; born in London, Nov. 10, 1697; apprenticed to Ellis Gamble, a goldsmith and silver-plate engraver at the sign of the Golden Angel in Cranbourne Street, Leicester Fields (see plate 1); established on his own account as an engraver in 1720; his early work chiefly in heraldic plates and book illustrations; married Jane, daughter of the painter Sir James Thornhill, in 1729; from 1733 was living in Leicester Fields, in a house on the spot now occupied by Archbishop Tenison's school; also purchased in 1749 a house at Chiswick, where he lived thenceforward for the greater part of each summer; appointed Serjeant-Painter to the King, 1757; died Oct. 25, 1764, at Leicester Fields, and buried at Chiswick.

'RECOLLECTION of the manner in which those prints used to affect me,' wrote Charles Lamb, 'has often made me wonder when I have heard Hogarth described as a mere comic painter, as one whose chief ambition was to *raise a laugh*. To deny that there are throughout the prints which I have mentioned circumstances introduced of a laughable tendency, would be to run counter to the common notions of mankind; but to suppose that in their *ruling character* they appeal chiefly to the risible faculty, and not first and foremost to the very heart of man, its best and most serious feeling, would be to mistake no less grossly their aim and purpose. A set of severe satires (for which they are not so much comedies, which they have been likened to, as they are strong and masculine satires), less mingled with anything of mere fun, were never written upon paper, or graven upon copper. They resemble Juvenal, or the satiric touches in "Timon of Athens."

'I was pleased with the reply of a gentleman, who being asked which book he esteemed most in his library, answered "Shakespeare"; being asked which he esteemed next best, replied "Hogarth." His graphic representations are indeed books; they have the teeming, fruitful, suggestive, meaning of *words*. Other pictures we look at—his prints we read.'

And finally:

'I say not that all the ridiculous subjects of Hogarth have

necessarily something in them to make us like them ; some are indifferent to us, some in their natures repulsive, and only made interesting by the wonderful skill and truth to nature in the painter; but I contend that there is in most of them that sprinkling of the better nature, which, like holy-water, chases away and disperses the contagion of the bad. They have this in them besides, that they bring us acquainted with the everyday human face, they give us skill to detect those gradations of sense and virtue (which escape the careless or fastidious observer) in the countenances of the world about us ; and prevent that disgust of common life, that *taedium quotidianarum formarum*, which an unrestricted passion for ideal forms and beauties is in danger of producing. In this as in many other things, they are analogous to the best novels of Smollett and Fielding.'

We make no apology for quoting at such length from Charles Lamb's famous essay on the Genius and Character of Hogarth,* as illuminating and human as everything that he wrote. It goes without saying that it was on the side of its humanity and intellect that he most appreciated Hogarth's genius. In claiming for his works the right to be placed on a level with the more assuming dignity and the idealised compositions of the English Historical School, Lamb lays chief emphasis on the quantity of thought crowded into every picture, describing the *Gin Lane* (XLII) at some length as an extreme example of Hogarth's direct and vigorous satire.

Personally I feel that the vitality of Hogarth's creation sprang more from a supreme sense of observation than from any inherent depth of thought. Hogarth himself speaks of the discipline to which he subjected his powers of observation, how he endeavoured to habituate himself to the exercise of a sort of technical memory, so that, by repeating in his mind the parts of which objects were composed, he could by degrees combine and put them down with his pencil. He never much favoured 'cold copying' from nature, and sometimes failed on that account to convince his academic contemporaries of his powers. But he was undoubtedly right in regarding the habit of retaining in one's mind what one intends to imitate as the only sure basis for freedom in composition. Slight sketches made on his thumb-nail in the street, seem to have been one of the few direct aids by which he supported his habitual exercise of memory.

Few of his contemporaries refused to admit his peculiar genius for

* Originally printed in *The Reflector*, No. III, 1811.

satire and subjects from daily life, but they were remarkably sparing of any generous appreciation of his art in comparison with the historical and portrait painters chiefly in repute.

The irregularity of his education as a painter goes far to account for the variable quality of his production, but his best portraits are worthy to be placed beside the great academic painters of the eighteenth century. Such, for example, is the portrait of himself in the National Gallery (reproduced in his own engraving, see *frontispiece*), as solid and convincing as anything of Reynolds ; while in portraits such as his *Sister Ann* (Mrs. Salter), and his *Six Servants*, both in the National Gallery, there is a refreshing freedom of touch, and a command of colour and light that anticipate the best of modern portraitists. In his subjects and figures, as well as in his love for the play of white lights, he caught something of the Italian spirit, the spirit that descended from Tiepolo to Hogarth's younger contemporary Alessandro Longhi. And some of his best subjects from daily life, where the spirit of satire is thrown aside, such as the *Green Room*, *Drury Lane* (in the collection of Lord Glenconner) match Chardin in their peculiar charm. Hogarth affected to despise the foreign artist in England, particularly when he was a success like J. B. Vanloo ; but Mercier and Gravelot, with their genuinely personal reflection of Watteau's manner, were undoubtedly a real influence in stimulating certain touches of almost Gallic grace and refinement which often appear in Hogarth's best work. If he was influenced in his painting by Frenchmen of his own century, it was certainly a Frenchman of an earlier period, the famous etcher Jacques Callot, who inspired his treatment of figures in many of his plates, such as the *Masquerades and Operas* (v).

Hogarth's early work was chiefly that of a heraldic engraver, but his friendship with John Thornhill brought him into contact with his famous father, Sir James Thornhill, and no doubt gave him opportunity of working in his spare moments from the life in Thornhill's academy in Covent Garden, a privilege only interrupted for a short time, it appears, by his run-away match with Sir James's daughter Jane. After Thornhill's death in 1734, Hogarth became possessed of the apparatus of the Academy, which he removed to Peter's Court, in St. Martin's Lane. It is a curious irony of fate that Hogarth, with his declared antipathy to academies, should throughout his life have been in sort the director of a school which was the real forerunner of the Royal Academy, to which its stock-in-trade passed in 1768. Hogarth's picture of the *Life School at*

Peter's Court, now in Burlington House, is an interesting record of his own establishment.

As a vehicle for his satire, Hogarth naturally found engraving the surest road to publicity. He was never a great engraver, but his contemporary fame rested far more on his prints than on his canvases. The popularity of *Masquerades and Operas: Burlington Gate* (v) immediately resulted in pirated copies, and Hogarth relates how the printsellers returned him his original impressions and sold the copies at half-price. The engravers of the period had reason to be grateful to his later action in concert with George Vertue, Gerard Vandergucht and others in petitioning Parliament, and obtaining in 1735 the first English Bill dealing with the copyright of engravings. The phrase *Published according to Act of Parliament*, which first appeared on Hogarth's *Rake's Progress* in 1735 (see XVIII and XIX), and on many subsequent prints by Hogarth and others, refers of course to this Act.

The large number of contemporary and later copies of Hogarth's engravings which exist, render it essential for the collector to be wary. Those who are primarily interested in the subjects may find some satisfaction in copies, *e.g.* in the large series of facsimile engravings by Thomas Cook, issued in 1802, as *Hogarth Restored*, or in contemporary copies, such as the set published by Thomas Bakewell, with Hogarth's consent, in 1735, after *A Rake's Progress*, but no lover of fine prints, and no appreciator of Hogarth's genius, could be content with anything less than the originals.

Hogarth, according to his own statement, regularly retouched and repaired his copper-plates, adding, "that in some particulars they became better than when first engraved." But the collector may well be content to deny himself these improvements for the sake of the quality of the earlier impressions. Differences of state are described in some detail in Mr. Dobson's catalogue, but when these are non-existent or unimportant, the sense of quality is the only guide. Hogarth's widow continued to issue prints from the original coppers until her death in 1789, and then her cousin, Mary Lewis, who inherited the property, sold the plates to Boydell in return for a life annuity of £250. Later still they were in the possession of Messrs. Baldwin, Cradock and Joy, of Paternoster Row, by whom they were issued in 1822, reworked by the engraver James Heath, and again by Baldwin and Cradock about 1835–1837, but by this time they are of no concern to the Hogarth collector, and their subsequent history is unknown to me.

Our illustrations are thoroughly representative of Hogarth's engravings and etchings throughout his life, and the notes attached to them render it unnecessary for us to attempt any survey of his various works in this introduction. Students of his work will find the most authoritative and accessible catalogue in Mr. Dobson's admirable book, and much again in the various issues of John Nichols's "Anecdotes of William Hogarth" (1781, etc.) and in the more comprehensive edition of J. B. Nichols (1833). But in all the existing catalogues we feel the lack of connecting links between the pictures and prints, each being described in a separate section. Of course, the difficulty of collating a scattered work is enormous, and Hogarth's practice of painting several versions of the same subject* renders it even more difficult to state with certainty the original picture on which particular prints are based. In other cases, generally when the inscription runs *designed* (or *invented*) *and engraved by W. Hogarth*, or *W. Hogarth invenit et sculpsit*, we must only look for original drawings, not pictures, as, for example, in the series of *Industry and Idleness* (see XXXII, etc.), and in *Beer Street* and *Gin Lane* (XLI, XLII). But one cannot expect to make any rigid rule. For example, it would seem as if the small painting of the *Bench*, now in the Fitzwilliam Museum, an extraordinarily good example of Hogarth's work, must be the original on which the print was based, though the print is only inscribed *designed and engraved by W. Hogarth*. If a later version by Hogarth, it is more likely that the master would have painted the subject in the same direction as the print (LIII). On the other hand, with the famous etching of *Lord Lovat* (XXXI) inscribed *Drawn from the life and etched in Aquafortis by William Hogarth*, I am inclined to be extremely sceptical of the painting of the same subject in the National Portrait Gallery. It is in the highest degree unlikely that Hogarth did anything but sketches from the life preparatory to this etching, and the painting seems to me a later version entirely without the convincing qualities of the etched portrait. With Hogarth we must perhaps be sometimes prepared to accept hack-work as well as productions of real genius, but we do not think that he would have lost all grit in a later repetition as in this example.

As a line-engraver Hogarth, like most of his contemporaries in the

* But we should always be chary of accepting the description *replica* if a picture has not the master's quality. If all so-called *replicas* were original, the great masters would have been thoroughly tired of their own compositions.

craft, freely intermingled etched lines. And he never finished his engravings with the precision that is part of the line-engraver's convention. His inventive genius would have found a much more responsive medium in the freer touch of pure etching. As it is, in the majority of his plates he merely adapted the methods of engraving on which he had been brought up as an apprentice to a freer and hybrid handling, in which graver work was blunted and coarsened, while etching seldom had effective play. In the majority of his plates we feel that Hogarth commands our admiration as an inventive genius, in spite rather than by aid of his medium.

Hogarth seems to have regarded pure etching in a more trivial light than engraving, for the most part using it as an expeditious method of producing the subscription tickets and receipt forms for his larger engravings. To our mind some of these slighter etchings, *e.g.* the *Laughing Audience* (XVII), used as a subscription ticket for the *Rake's Progress* and *Southwark Fair*, are among his most attractive works. And at the very top of his production, alongside the best of his painted portraits, we would place such admirable etchings as the *John Wilkes* (LVI), ruthlessly true and scathing in its characterisation, and the portrait of the notorious *Lord Lovat* (XXXI) to which we have already alluded, drawn from the life shortly before his execution in 1746. These, and the best of his pictures, place Hogarth in the very front rank of eighteenth-century art.

LIST OF PLATES

Hogarth's original engravings and etchings (included in plates I-LVII are arranged in chronological order. The dates are given in brackets except when they appear on the print. The few engravings by others after his designs among our illustrations are placed at the end of the series (LVIII-LXIV). All the plates are reproduced from impressions in the British Museum. For various references in this list and attached to the plates I am indebted to Mr. Austin Dobson and Mr. Fairfax Murray.

Portrait of William Hogarth. Engraved by himself. 1749. After the original painting (of 1745) in the National Gallery. *Frontispiece*

Ellis Gamble's Shop Card. I. From an impression with the lettering blocked out. Ellis Gamble was the goldsmith and silver-plate engraver to whom Hogarth was apprenticed. The Shop Card (which is a rare plate) is probably quite an early plate by Hogarth, and in any case must have been engraved before Gamble's bankruptcy in 1733

An emblematical print on the South Sea Scheme. II. (1721)

A Scene in the Seraglio. III. From the *Travels* of Aubry de la Motraye. 1723

Frontispiece to the *New Metamorphosis; or, Pleasant Transformation of the Golden Ass of Lucius Apuleius.* 1724. IV

Masquerades and Operas, Burlington Gate. V. 1724. First state, with *Pasquin No. XCV* on the roll hanging over the wheelbarrow (altered later to *Ben John*[*son*])

A Just View of the British Stage, or Three Heads are Better than One. Scene, Newgate, by M. D-V-to. (1725.) VI. Represents Booth, Wilks, and Cibber, of Drury Lane Theatre, contriving a pantomime

Hudibras in Tribulation. Plate 6 of a set of twelve large prints for Butler's *Hudibras.* 1726. VII

Burning ye Rumps at Temple Barr. Plate 11 of a set of twelve large prints for Butler's *Hudibras.* 1726. VIII

The Beggar's Opera Burlesqued. 1728. IX. First state, before the large lettered title at the top.

Boys Peeping at Nature. (1731 ?) X. Subscription ticket for *A Harlot's Progress*

Arrival in London. Plate 1 of *A Harlot's Progress.* 1732. XI. The six original pictures of this series are said to have been wholly or partially destroyed in the fire at Fonthill (the seat of William Beckford) in 1755. Two, however, believed to have been preserved from the fire, corresponding to plates 2 and 5 in the engraved series, are now in the collection of the Earl of Rosebery

The Quarrel. Plate 2 of *A Harlot's Progress.* 1732. XII

A Chorus of Singers; or, The Rehearsal of the Oratorio of Judith. (1732.) XIII. Subscription ticket for *A Midnight Modern Conversation*

A Midnight Modern Conversation.

(1733.) XIV. First state, before the correction of *Moddern*

Portrait of Sarah Malcolm. (1733.) XV. The original picture, from the collection of Horace Walpole, is now in the National Gallery of Scotland

Sancho's Feast. 1733. XVI

The Laughing Audience. (1733.) XVII. Subscription ticket for the *Rake's Progress* and *Southwark Fair*

The Levee. Plate 2 of the series of eight prints, entitled, *A Rake's Progress*. 1735. XVIII. The original paintings of the series are in the Soane Museum, Lincoln's Inn Fields

The Marriage. Plate 5 of *A Rake's Progress*. 1735. XIX

Southwark Fair. (1735.) XX. The plate is dated 1733, but it is known not to have been issued until 1735. There is a painting of this subject in the collection of the Duke of Newcastle

The Distressed Poet. 1736. XXI. The original painting is in the collection of the Duke of Westminster

The Sleeping Congregation. 1736. XXII. A painting of the subject is in the collection of Sir Frederick Cook, Bart.

Scholars at a Lecture. 1737. XXIII

Morning. Plate 1 of *The Four Times of the Day*. 1738. XXIV. The original pictures of *Morning* and *Night* belong to Lieut.-Col. G. R. Heathcote, Bighton Wood, Alresford, Hants.

Noon. Plate 2 of *The Four Times of the Day*. 1738. XXV. The original picture is in the collection of the Earl of Ancaster

Evening. XXVI. Plate 3 of *The Four Times of the Day*. 1738. First state, before the figure of a little girl was added next to the crying boy. The original picture is in the collection of the Earl of Ancaster

Strolling Actresses Dressing in a Barn. 1738. XXVII. First state, with three holes in the roof, two being filled up in the second state

The Enraged Musician. 1741. XXVIII. Second state. The first state (before the cats, steeple, and play bill) is very rare. The original painting of the subject is in the Ashmolean Museum, Oxford

Portrait of Martin Folkes. 1742. XXIX. Proof before letters. The original painting belongs to the Royal Society

The Battle of the Pictures. XXX. Admission ticket to an auction of his original pictures held by the artist. 1745

Simon, Lord Lovat. 1746. XXXI. First state (before the addition of price 1 shilling in left corner of margin). There is an original study in chalk for the head and shoulders in the British Museum. There is a picture of the same subject, probably a later version based on the etching, in the National Portrait Gallery

The Industrious 'Prentice performing the Duty of a Christian. Plate 2 of a series of twelve prints entitled, *Industry and Idleness*. 1747. XXXII

The Industrious 'Prentice out of his time and married to his master's daughter. Plate 6 of *Industry and Idleness*. 1747. XXXIII

The original rough sketch for Plate 8 of *Industry and Idleness*. XXXIV. British Museum. There are studies (in several cases rough sketches as well as final drawings) in the British Museum for all the subjects of the series except Plate 12. The present illustration, a first idea of the composition, should be contrasted with a more finished drawing for another of the series (Plate XXXVI.) All the studies except the present example are in reverse to the prints. There are also studies in the British Museum for two further subjects which were not engraved

The Industrious 'Prentice grown rich, and Sheriff of London. Plate 8 of *Industry and Idleness*. 1747. XXXV

The original study for Plate 11 of *Industry and Idleness*. XXXVI. British Museum

The Idle 'Prentice executed at Tyburn. Plate 11 of *Industry and Idleness*. 1747. XXXVII

The Industrious 'Prentice Lord-Mayor of London. Plate 12 of *Industry and Idleness*. 1747. XXXVIII

The Stage Coach ; or, Country Inn Yard at the Time of an Election. 1747. XXXIX. Second state with *No Old Baby* added on flag in background. The motto is supposed to refer to John Child Tylney, Viscount Castlemaine, who contested Essex at the age of twenty

Calais Gate ; or, O the Roast Beef of Old England. 1749. XL. Engraved by C. Mosley and the painter after the original picture in the National Gallery

Beer Street. 1751. XLI. This and the following are only inscribed *Designed by W. Hogarth*, but the engraving is also generally attributed to him. The two original drawings, in red chalk, are now in the collection of Mr. Pierpont Morgan (from the Joly and Fairfax Murray collections)

Gin Lane. 1751. XLII. See note to its pendant, the preceding plate.

Paul before Felix. 1751. XLIII. First state, inscribed : *Design'd and scratch'd in the true Dutch taste by Wm. Hogarth.* In the second state the inscription is changed to *Design'd and etch'd in the rediculous* [sic] *manner of Rembrandt.* Used as a receipt for payment for two prints, the larger *Paul before Felix* and *Moses brought to Pharoah's Daughter*

Columbus Breaking the Egg. (1752). XLIV. Subscription ticket for Hogarth's book the *Analysis of Beauty*, 1753

A Statuary's Yard. Plate 1 in Hogarth's book, the *Analysis of Beauty*, 1753. XLV. First state, with inscription, *Et tu Brute*, on the pedestal, and before the engraved numbers, which are given in manuscript on the present impression. There is a study for the crying child in the British Museum

A Country Dance. Plate 2 in the *Analysis of Beauty*, 1753. XLVI. Second state, with a figure added beneath the picture of Henry VIII, and with alterations in the chief pair of dancers

An Election Entertainment. 1755. One of *Four Prints of an Election*.

XLVII. First state, before the lettering. See Plates XLVIII, XLIX and LXII. The original paintings of this series are in the Soane Museum, Lincoln's Inn Fields

The Polling. Engraved by Hogarth and Le Cave. 1758. One of *Four Prints of an Election*. XLVIII

Chairing the Members. Engraved by Hogarth and F. Aveline. One of *Four Prints of an Election*. XLIX

The Invasion. Plate 1st. 1756. L

The Invasion. Plate 2nd. 1756. LI

Hogarth painting the Comic Muse. 1758. LII. Second state inscribed, *The Face Engraved by William Hogarth* (this part of the inscription omitted in the fourth state). The original painting is in the National Portrait Gallery

The Bench. 1758. LIII. The original painting, in reverse, formerly in the Cheney and Fairfax Murray collections, is now in the Fitzwilliam Museum, Cambridge

The Cockpit. 1759. LIV

The Times. Plate I. 1762. LV. First state; Pitt on stilts in the character of Henry VIII, blowing up the flames. Lord Bute is represented in the centre, syringed by the two men from garret windows (Wilkes and Charles Churchill). This caricature incited Wilkes to a venomous attack on Hogarth in the *North Briton* (Sept. 25, 1762), and Churchill, Wilkes's champion, replied with equal savagery in his well-known *Epistle to William Hogarth* (1763). Hogarth's reprisals are seen in the two following plates: the cruel, but life-like portrait etching of Wilkes, and in the plate of Churchill as *The Bruiser*

Portrait of John Wilkes. 1763. LVI

The Bruiser, C. Churchill. 1763. LVII. First state with a *Modern* (changed in second state to *Russian*) *Hercules* in the inscription. This is the same copperplate as the *Portrait of Hogarth* (see *frontispiece*) altered

The Contract. Plate I of the *Marriage-à-la-Mode*. 1745. LVIII. Engraved by Gérard Scotin. The series of six original paintings is in the National Gallery

The Toilet Scene. Plate 4 of the *Marriage-à-la-Mode*. 1745. LIX. Engraved by Simon François Ravenet, the elder

Taste in High Life (1746). LX. By an anonymons engraver after Hogarth. The original painting of 1742 was done for a certain Miss Edwardes of Kensington, who intended to punish the critics of her own originalities of costume by a burlesque of the eccentric fashions of 1742. The man is said to be Lord Portmore, and the lady on the left Kitty Fisher

A representation of the March of the Guards towards Scotland in the year 1745 (commonly called the *March to Finchley*). Engraved by Luke Sullivan. 1750. LXI. First state, unfinished. The original picture is in the Foundling Hospital. Drawings, probably by Sullivan, for the whole and for various heads in the engraving, are in the British Museum

Canvassing for Votes. Engraved by

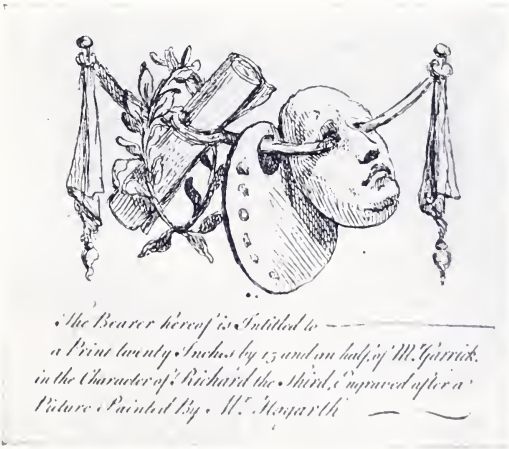
Charles Grignion. 1757. LXII. Unfinished state. One of *Four Prints of an Election*, of which Hogarth engraved the three others, two in collaboration with other engravers. See Plates XLVII, XLVIII, and XLIX

The Shrimp Girl. 1781. LXIII. Stipple engraving by Francesco Bartolozzi after the picture in the National Gallery

The Beggar's Opera, Act III. Engraved by William Blake. 1790. LXIV. After the picture (done about 1728–29) in the collection of the Duke of Leeds. There is another painted version of the subject in the National Gallery (once belonging to Mr. John Murray)

The title-page border is taken from Ellis Gamble's Shop Card (see I)

The accompanying tail-piece, *Mask and Palette* (1745), is the subscription ticket to the engraving of *Garrick in the character of Richard III* (1746)



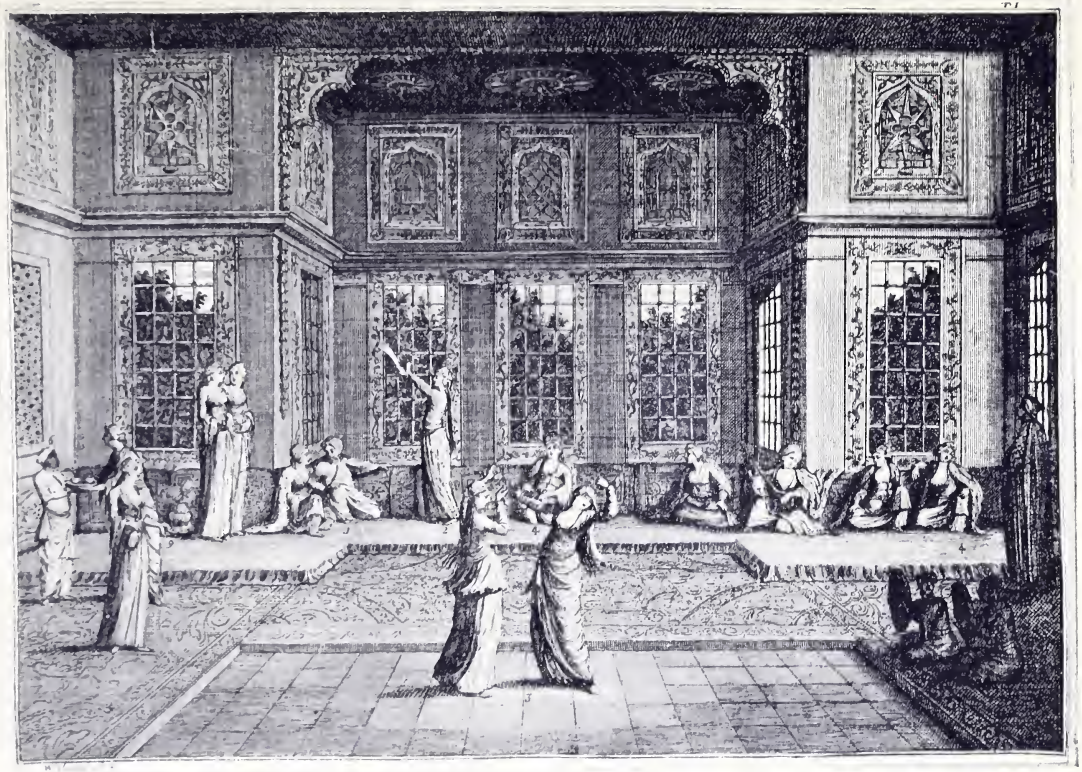
I. ELLIS GAMBLE'S SHOP CARD

From an impression with the lettering blocked out. Ellis Gamble was the goldsmith and silver-plate engraver to whom Hogarth was apprenticed. The shop card (which is a rare print) is probably quite an early plate by Hogarth, and in any case must have been done before Gamble's bankruptcy in 1733

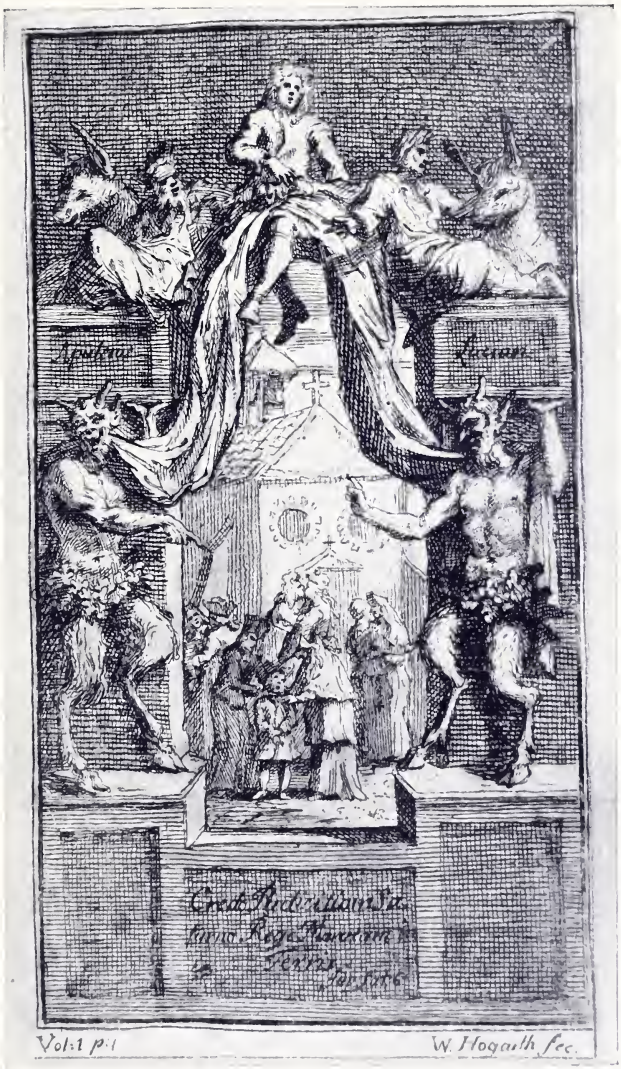
II. AN EMBLEMATIC PRINT ON THE SOUTH SEA SCHEME. (1721)

Who'l Ride
See here ye Causes why in London,
So many Men are made & undone,
That Arts & honest Trading drop,
To Swarm about ye Devils Shop (A)
Who Cuts out (B) Fortunes golden Haunches
Trapping their Souls with Lotts & Chances
Sharing em from Blue Garters down
To all Blue Aprons in the Town.
Here all Religions flock together,
Like Tame & Wild Fowl of a Feather
Leaving their strife Religious bustle.
Kneel down to play at pitch & Hussle (C)
Thus when the Sheepherds are at play,
Their flocks must surely go Astray,
The woeful Cause yt in these Times,
(E) Honour, & (D) honesty, are Crimes,
That publickly are punish'd by
(G) Self Interest, and (F) Vilany;
So much for monys magick power
Guess at the Rest you find out more.
Price 1 Shilling

III. A SCENE IN THE SERAGLIO. FROM THE *TRAVELS* OF AUBRY DE LA MOTRAYE. *1723*



IV. FRONTISPIECE TO THE *NEW METAMORPHOSIS ; OR, PLEASANT TRANSFORMATION OF THE GOLDEN ASS OF LUCIUS APULEIUS.* 1724


Apulcius
Lucian
Vol:1 p:1
W. Hogarth fec.

V. MASQUERADES AND OPERAS. BURLINGTON GATE. 1724

First state, with *Pasquin No.* XCV on the roll hanging over the wheelbarrow (altered later to *Ben John[son]*)

A hit among other things at William Kent, whose figure stands between Raphael and Michelangelo above the gate of Burlington House, somewhat prophetically inscribed *Accademy of Arts.* Kent was the author of the notorious altar-piece (now lost) of St. Clement Danes, which Hogarth pitilessly satirised in another engraving

could new dumb Faustus, *to reform the Age,*
Conjure up Shakespear's *or* Ben Johnson's *Ghost;*
They'd blush for shame, to see the English Stage
Debauch'd by fool'ries, at so great a cost;
What would their Manes say! should they behold
Monsters *and* Masquerades, *where wo full Plays*
Adorn'd the fruitfull Theatre *of old,*
And Rival Wits contended for the Bays.

Price Shilling. 1724

VI. A JUST VIEW OF THE BRITISH STAGE, OR THREE HEADS ARE BETTER THAN ONE. SCENE NEWGATE, BY M. D—V—TO (1725)

Represents Booth, Wilks, and Cibber, of Drury Lane Theatre, contriving a pantomime. M. D—V—TO is the scene-painter, John Devoto (who is represented in a portrait engraved by John Faber II, after Damini, 1738)

A Just View of the British Stage, or three Heads are better than one. Scene Newgate. by HD. V. 10

...is Print Represents the Rehearsing a new Force that will Include ye two famous Entertainments Dr. Faustus & Harlequin Shepherd
...th will be added Scaramouch Jack Hall the Chimney Sweepers Escape from Newgate through ye Privy, with ye comical
...ours of Ben Johnsons Ghost, Concluding wth the Haw Dance Perform'd in ye Air by ye Figures A B C. Assisted by Ropes
...y Muses, Note there are no Conjurors concern'd in it as ye ignorant imagine &c. The Bricks, Rubbish &c. will be real
... Excrements upon Jack Hall will be made of Chew'd Gingerbread to prevent Offence. Vivat Rex. price six pence

VII. HUDIBRAS IN TRIBULATION. PLATE 6 OF A SET OF TWELVE LARGE PRINTS FOR BUTLER'S *HUDIBRAS*. 1726

Hudibras in Tribulation

[illegible]
And wist the Distressed Knight —
[illegible]
[illegible] Squire in the Down
[illegible]
[illegible] Leg behind together. —

[illegible] the Knight [illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

[illegible] Honours [illegible]
[illegible]
[illegible]
[illegible] Cudgel [illegible]
[illegible]
[illegible] Spanish or Neat's Leather.

VIII. BURNING YE RUMPS AT TEMPLE BARR. PLATE 11 OF A SET OF TWELVE LARGE PRINTS FOR BUTLER'S *HUDIBRAS.* 1726

Burning of Rumps
at Temple Barr
Temple Barr
Officers of State

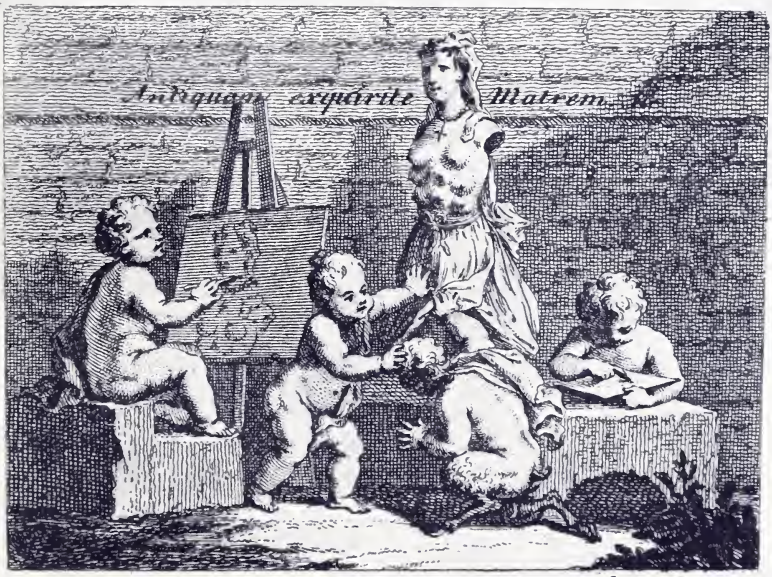
IX. THE BEGGAR'S OPERA BURLESQUED. 1728

First state, before the large lettered title at the top

For a serious rendering of a scene from the same opera, see plate LXIV

Britons attend — view this harmonious Stage
And listen to those notes which charm the age
Thus shall your taste in Sounds & Sense be shown
And Beggar's Opras ever be your own.

X. BOYS PEEPING AT NATURE. (1731 ?)
Subscription ticket for *A Harlot's Progress*



necesse est
Indiciis monstrare recentibus abdita rerum,
— dabiturque Licentia Sumpta pudenter. Hor.

Rec.ᵈ 1737.

Half a Guinea being the First Payment for five Large Prints. One representing a Strolling Company of Actresses Dressing themselves for the Play, in a Barn; and the other four *Morning, Noon, Evening* and *Night*.

Which I promise to deliver on Lady day next on Receiving half a Guinea more. NB they will be 25 Shillingˢ after yᵉ Subscription is over

XI. ARRIVAL IN LONDON. PLATE 1 OF *A HARLOT'S PROGRESS.* 1732

The six original pictures of this series are said to have been wholly or partially destroyed in the fire at Fonthill (the seat of William Beckford), in 1755. Two however, believed to have been preserved from the fire, corresponding to plates 2 and 5 of the engraved series, are now in the collection of the Earl of Rosebery

XII. THE QUARREL. PLATE 2 OF *A HARLOT'S PROGRESS.* 1732

XIII. A CHORUS OF SINGERS; OR, THE REHEARSAL OF THE ORATORIO OF JUDITH. (1732)
Subscription ticket for *A Midnight Modern Conversation*

Recd December 22th 1732 of Mr Tho. Wright

Five Shillings being the whole Payment for a Print Call'd the Midnight Modern Conversation which I Promise to Deliver on ye 1st of March next at farthest. But Provoided the Number Already Printed shall be Sooner Subscribed for, then ye Prints shall be sooner Delivered & time of Delivery will be Advertised

XIV. A MIDNIGHT MODERN CONVERSATION. (1733)
First state, before the correction of *Moddern*

XV. PORTRAIT OF SARAH MALCOLM. (1733)

The original picture, from the collection of Horace Walpole, is now in the National Gallery of Scotland

Price 6d

Sarah Malcolm Executed in Fleet street, March ye 7th 1732 for Robbing the Chambers of Mrs Lydia Duncomb in ye Temple, and Murdering Her; Eliz: Harrison & Ann Price

W. Hogarth (ad vivum) pinxit & sculpsit

XVI. SANCHO'S FEAST. (1733)

XVII. THE LAUGHING AUDIENCE. (1733)
Subscription ticket for the *Rake's Progress* and *Southwark Fair*

Rec.d of

Half a Guinea being the first Payment for Nine Prints, 8 of Which Represent a Rakes Progress & the 9th a Fair; Which I Promise to Deliver when finish'd. on Receiving one Guinea more, the Print of the Fair being Deliver'd at the time of Subscribing. N.B. the Rakes alone will be two Guineas after the time of Subscribing

XVIII. THE LEVEE. PLATE 2 OF A SERIES OF EIGHT PRINTS ENTITLED *A RAKE'S PROGRESS.* 1735

The original paintings of this series are in the Soane Museum, Lincoln's Inn Fields

XIX. THE MARRIAGE. PLATE 5 OF *A RAKE'S PROGRESS.* 1735

XX. SOUTHWARK FAIR. (1735)

The plate is dated 1733, but it is known not to have been issued until 1735. A painting of this subject is in the collection of the Duke of Newcastle

XXI. THE DISTRESSED POET. 1736

The original painting is in the collection of the Duke of Westminster

Studious he Sate, with all his books around,
Sinking from thought to thought a vast profound:

Plung'd for his sense, but found no bottom there,
Then writ and flounder'd on in mere despair.

XXII. THE SLEEPING CONGREGATION. 1736

A painting of the subject is in the collection of Sir Frederick Cook, Bart.

Invented Engraved & Published October 20 1750 by Wm Hogarth Pursuant to an Act of Parliament.

XXIII. SCHOLARS AT A LECTURE. 1737

Publish'd by W. Hogarth January 20th 1735
Price six pence

XXIV. MORNING. PLATE 1 OF *THE FOUR TIMES OF THE DAY*.
1738
The original pictures of *Morning* and *Night* belong to Lieut.-Col. G. R. Heathcote, of Bighton Wood, Alresford, Hants

HORACE

XXV. NOON. PLATE 2 OF *THE FOUR TIMES OF THE DAY*. 1738
The original picture is in the collection of the Earl of Ancaster

XXVI. EVENING. PLATE 3 OF *THE FOUR TIMES OF THE DAY*.
1738
First state, before the figure of a little girl was added next to the crying boy. The original picture is in the collection of the Earl of Ancaster

XXVII. STROLLING ACTRESSES DRESSING IN A BARN. 1738
First state, with three holes in the roof (two being filled up in the second state)

XXVIII. THE ENRAGED MUSICIAN. 1741

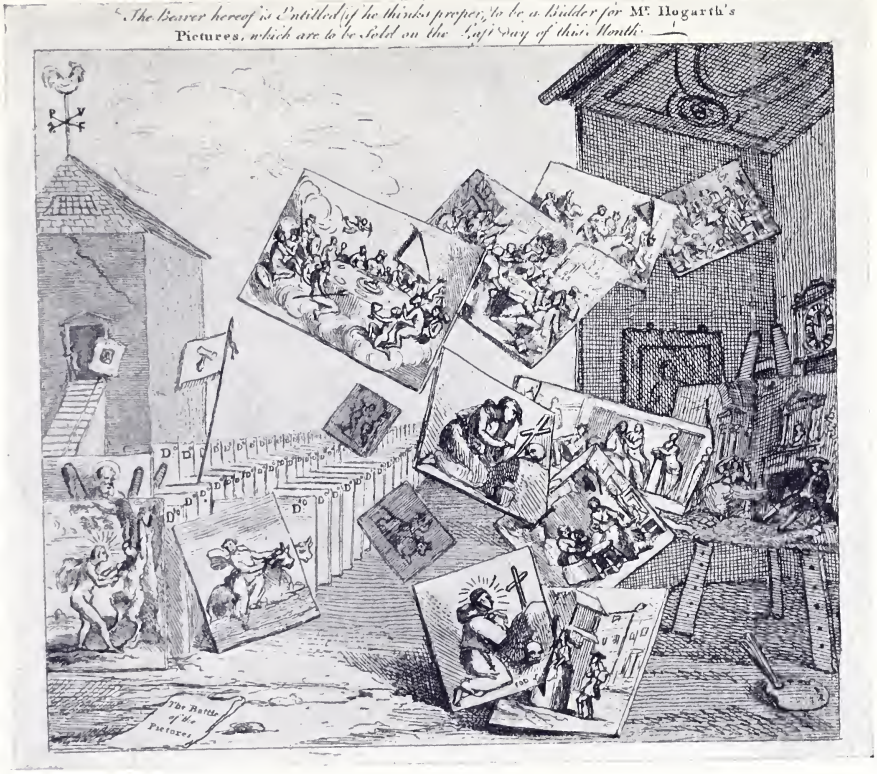
Second state. The first state (before the cats, steeple, and play bill) is very rare. The original painting of the subject in the Ashmolean Museum, Oxford

THE ENRAGED MUSICIAN.

XXIX. PORTRAIT OF MARTIN FOLKES. 1742. PROOF BEFORE LETTERS
The original painting belongs to the Royal Society

XXX. THE BATTLE OF THE PICTURES. ADMISSION TICKET TO AN AUCTION OF HIS ORIGINAL PICTURES HELD BY THE ARTIST. 1745

The Beaver hereof is Entitled (if he thinks proper) to be a Bidder for Mr. Hogarth's
Pictures, *which are to be Sold on the Last Day of this Month.*



XXXI. SIMON, LORD LOVAT. 1746

First state (before the addition of *Price* 1 *Shilling* in left corner of margin.) There is an original study in chalk for the head and shoulders in the British Museum. A picture of the same subject in the National Portrait Gallery is probably a later version (by another hand ?) based on the etching

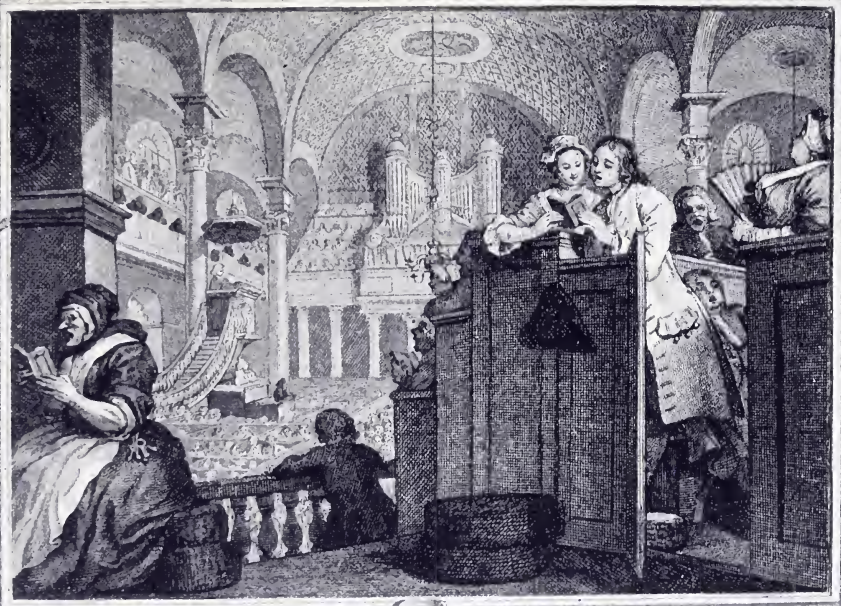
Simon Fraser, 12th Lord Lovat (b. ab. 1667) was an adventurer, who played a notoriously double game between the Jacobite and Government causes. He sided with the Government in 1715, but was one of the chief instigators of the Rising in 1745. He was executed on Tower Hill in 1746

Simon Lord Lovat

Drawn from the life and Etch'd in Aquatinta by Wm. Hogarth

XXXII. THE INDUSTRIOUS 'PRENTICE PERFORMING THE DUTY OF A CHRISTIAN. PLATE 2 OF A SERIES OF TWELVE PRINTS ENTITLED *INDUSTRY AND IDLENESS.* 1747

The INDUSTRIOUS 'PRENTICE performing the Duty of a Christian.



Psalm CXIX Ver 97.

O Lord, Lord, thy law it is my meditation all the day.

XXXIII. THE INDUSTRIOUS 'PRENTICE OUT OF HIS TIME, AND MARRIED TO HIS MASTER'S DAUGHTER. PLATE 6 OF *INDUSTRY AND IDLENESS.* 1747

The INDUSTRIOUS PRENTICE out of his time, & Married to his Master's Daughter.
Goodchild & Wast.
Proverbs Ch. XII. Ver. 4
The Virtuous Woman is a Crown to her Husband
Plate 6.

XXXIV. THE ORIGINAL ROUGH SKETCH FOR PLATE 8 OF *INDUSTRY AND IDLENESS.* British Museum

There are studies (in several cases rough sketches as well as final designs) in the British Museum for all the subjects of the series except plate 12. The present illustration, a first idea of the composition, should be contrasted with a more finished drawing for another of the series (plate XXXVI). All the studies, except the present example, are in reverse to the prints. There are also studies in the British Museum for two further subjects which were not engraved

XXXV. THE INDUSTRIOUS 'PRENTICE GROWN RICH, AND SHERIFF OF LONDON. PLATE 8 OF *INDUSTRY AND IDLENESS*. 1747

Plate 8

Publish'd according to Act of Parliament Sept.r 30 1747

XXXVI. THE ORIGINAL STUDY FOR PLATE 11 OF *INDUSTRY AND IDLENESS*
British Museum

XXXVII. THE IDLE 'PRENTICE EXECUTED AT TYBURN.
PLATE 11 OF *INDUSTRY AND IDLENESS.* 1747

The IDLE 'PRENTICE Executed at Tyburn.

Plate II

XXXVIII. THE INDUSTRIOUS 'PRENTICE LORD-MAYOR OF LONDON. PLATE 12 OF *INDUSTRY AND IDLENESS.* 1747

The INDUSTRIOUS 'PRENTICE. Lord-Mayor of London

XXXIX. THE STAGE COACH; OR, COUNTRY INN YARD AT THE TIME OF AN ELECTION. 1747

Second state, with *No Old Baby* added on flag in background. The motto is supposed to refer to John Child Tylney, Viscount Castlemaine, who contested Essex at the age of twenty

Price one Shilling. Design'd and Engraved by Wm Hogarth. Publish'd According to Act of Parliament 1747

XL. CALAIS GATE OR, O THE ROAST BEEF OF OLD ENGLAND.
1749
Engraved by C. Mosley and the painter after the original picture in the National Gallery
Charles Mosley, line-engraver ; d. ab. 1770 ; worked in London

O THE ROAST BEEF OF OLD ENGLAND, &c.

XLI. BEER STREET. 1751

This and the following are only inscribed *Designed by W. Hogarth*, but the engraving is also generally attributed to him. The two original drawings, in red chalk, are now in the collection of Mr. Pierpont Morgan (from the Joly and Fairfax Murray collections)

BEER STREET.

II. 6

XLII. GIN LANE. 1751

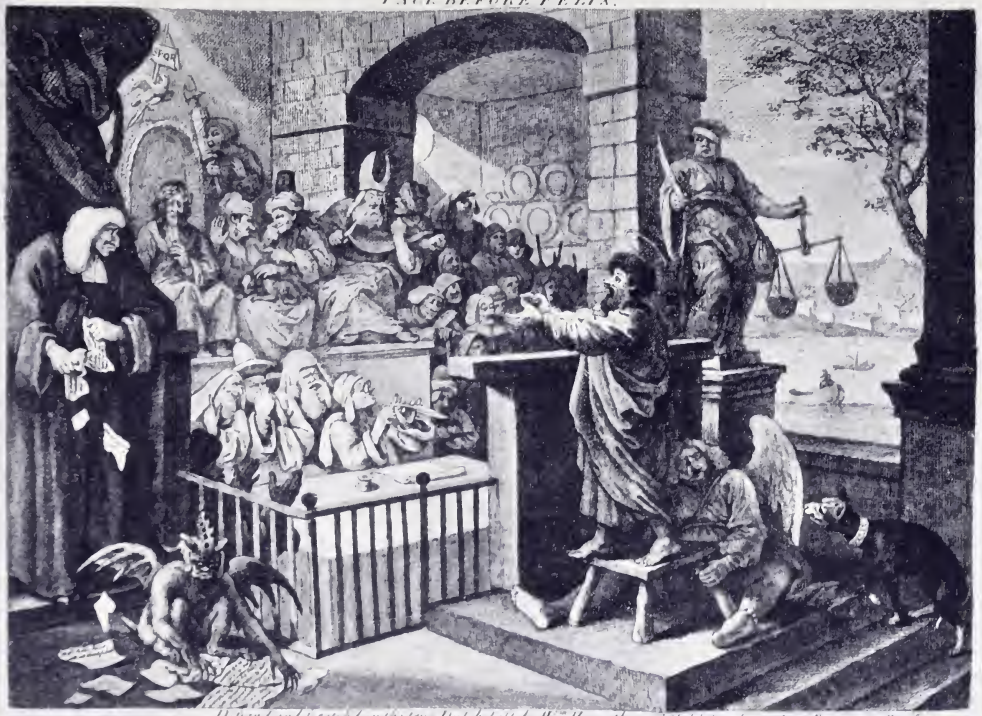
See note to its pendant, the preceding plate

GIN LANE

XLIII. PAUL BEFORE FELIX. 1751

First state, inscribed *Design'd and scratch'd in the true Dutch taste by Wm. Hogarth.* In the second state this inscription is changed to *Design'd and etch'd in the rediculous* (sic) *manner of Rembrandt.* Used as a receipt for payment for two prints, the larger *Paul before Felix* and *Moses brought to Pharaoh's Daughter.* There is a pencil study for this print in the British Museum

PAUL BEFORE FELIX.



Delvaud and Sorrentino in the true Dutch Lifts by Wm Hogarth. Published According to Act of Parliament, May 1st 1750

XLIV. COLUMBUS BREAKING THE EGG. (1752)
Subscription ticket for Hogarth's book, the *Analysis of Beauty* (1753)

Rec'd .. *of*

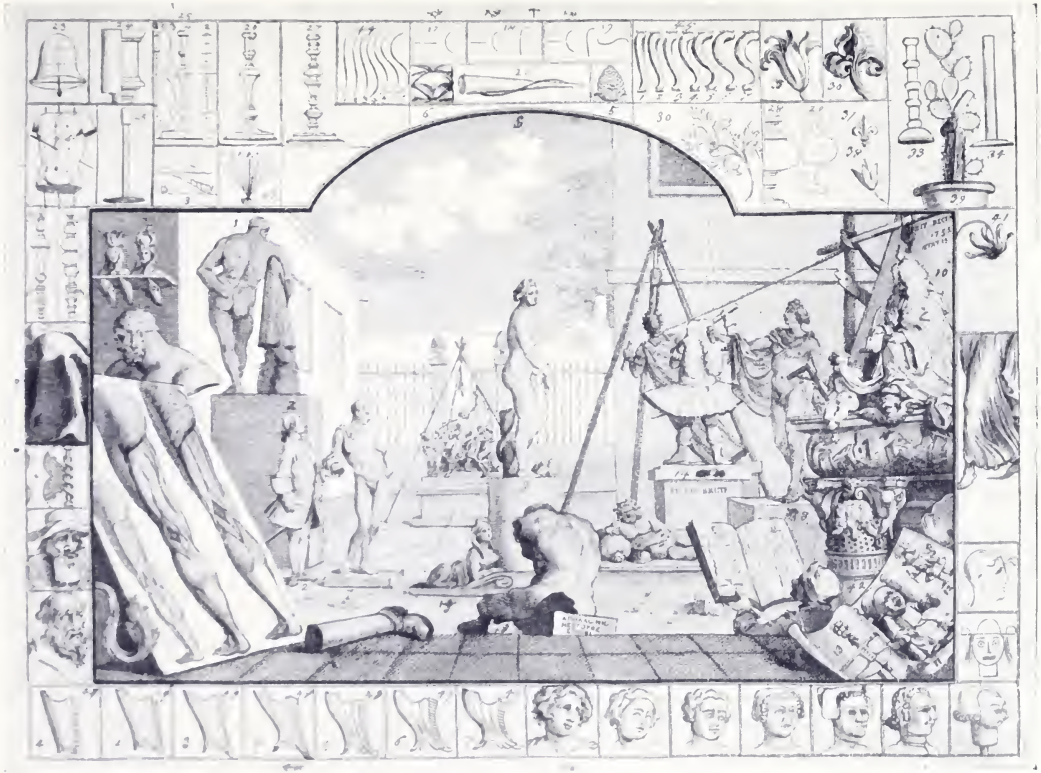
five Shillings being the first Payment for a Short Tract in Quarto call'd the Analysis of Beauty, wherein Forms are consider'd in a new light; to which will be added two explanatory Prints Serious and Comical, Engrav'd on large Copper Plates fit to frame for Furniture.

N.B. The Price will be raised after the Subscription is over.

Wm. Hogarth

XLV. A STATUARY'S YARD. PLATE 1 IN HOGARTH'S BOOK, THE *ANALYSIS OF BEAUTY*. 1753

First state, with inscription *Et tu Brute* on the pedestal, and before the engraved numbers, which are given in manuscript on the present impression. There is a study for the crying child in the British Museum



XLVI. A COUNTRY DANCE. PLATE 2 IN THE *ANALYSIS OF BEAUTY*. 1753

Second state, with a figure added beneath the picture of Henry VIII, and with alterations in the chief pair of dancers. There are studies for parts of this plate (Figs. 60 and 61) in the British Museum

ANALYSIS of BEAUTY. Plate II

XLVII. AN ELECTION ENTERTAINMENT. 1755. ONE OF FOUR PRINTS OF AN ELECTION

First state, before the lettering. See plates XLVIII, XLIX and LXII. The original paintings of this series are in the Soane Museum, Lincoln's Inn Fields

XLVIII. THE POLLING. ENGRAVED BY HOGARTH AND LE CAVE. 1758. ONE OF FOUR PRINTS OF AN ELECTION
P. Le Cave, water-colour painter, etcher, and engraver ; worked ab. 1758–1803, in London

XLIX. CHAIRING THE MEMBERS. ENGRAVED BY HOGARTH AND F. AVELI NE. ONE OF FOUR PRINTS OF AN ELECTION

François Antoine Aveline ; line engraver ; b. 1727 (1718 ?) ; d. 1762 ; worked in Paris, and London

Ил. 7

L. THE INVASION. PLATE 1. 1756

Design'd & Etch'd by Wm Hogarth PLATE 1st Publish'd according to Act of Parliament 1 March 1756

If the Gentlemen you sent a running Get
At them the half starved Dromedaries Strait
But were it still weak mans to Lying Force
Whose Wee's & Beer got heavier Blows
The Pirates rapine met with righteous hope
Suppress their Arms Wiles & Purses
And should they sink in coming over
Old Nick may pick out France & Dover

LI. THE INVASION. PLATE 2. 1756

PLATE 2

See John the Soldier, Jack the Tar With Sword & Pistol arm'd for War Should Mounsr. dare come here;	The Hungry Slaves have smelt our Food They long to taste our Flesh and Blood, Old England's Beef and Beer.	Britons to Arms! and let em come Be you but Britons still Strike Home And Lion like attack 'em	No Power can stand the deadly Stroke That's given from hands & hearts of Oak With Liberty to back 'em'.

LII. HOGARTH PAINTING THE COMIC MUSE. 1758

Second state, inscribed, *The Face Engraved by William Hogarth.* The original painting is in the National Portrait Gallery

W. Hogarth SERJEANT PAINTER to His MAJESTY.

LIII. THE BENCH. 1758

The original painting, in reverse, formerly in the Cheney and Fairfax Murray collections, is now in the Fitzwilliam Museum, Cambridge

Designed & Engraved by W. Hogarth. Published as the Act directs [illegible]

The BENCH.

Of the different meaning of the Words Character, Caracatura and Outrè in Painting and Drawing.

Addressed to the Honble Coll [illegible]

LIV. THE COCKPIT. 1759

NAV HAWLINGS
Royal Sport
Fit Ticket

LV. THE TIMES: PLATE 1. 1762

First state; Pitt on stilts in the character of Henry VIII blowing up the flames. Lord Bute is represented in the centre, directing a fire-hose, and syringed by two men from garret windows (Wilkes and Charles Churchill). This caricature incited Wilkes to a venomous attack on Hogarth in the *North Briton* (September 25, 1762), and Churchill, Wilkes's champion, replied with equal savagery in verse in his well-known *Epistle to William Hogarth* (1763). Hogarth's reprisals are seen in the two succeeding plates: in the cruel, but evidently lifelike, portrait etching of Wilkes, and in the plate representing Churchill as the Bruiser

Designed & Engraved by W. Hogarth

Published as the Act Directs

The Times

Plate I

LVI. PORTRAIT OF JOHN WILKES. 1763

John Wilkes Esq.r

Drawn from the Life and Etch'd in Aquafortis by Willm Hogarth.

Price 1 Shilling

Published according to Act of Parliament [illegible] 1763

LVII. THE BRUISER, C. CHURCHILL. 1703

First state, with a *Modern* (changed in second state to a *Russian*) *Hercules* in the inscription. This is the same copper-plate as the Portrait of Hogarth (*frontispiece*) altered

THE BRUISER, *C. CHURCHILL* [illegible] *Rev.* [illegible] *in the Character of a* [illegible] Hercules *Regaling himself after having* [illegible] Monster Caricatura [illegible] Heaven born WILKES.

— But he had a *Club* this Dragon to Drub, [illegible] he had ne'er don't I warrant [illegible]

Engraved by [illegible]

Publish'd [illegible]

LVIII. THE CONTRACT. ENGRAVED BY GÉRARD SCOTIN. PLATE 1 OF THE SERIES OF SIX SUBJECTS, ENTITLED *MARRIAGE-A-LA-MODE.* 1745

The series of original paintings is in the National Gallery

Gérard Jean Baptiste Scotin II, line-engraver; b. 1698; d. after 1745; worked in Paris, and London

LIX. THE TOILET SCENE. ENGRAVED BY SIMON FRANÇOIS RAVENET, THE ELDER. PLATE 4 OF *MARRIAGE-A-LA-MODE*. 1745

Simon François Ravenet I, line-engraver; b. 1721 (or ab. 1706 ?); d. 1774; worked in Paris, and London

Marriage-A-la-Mode. Plate IV

LX. TASTE IN HIGH LIFE. BY AN ANONYMOUS ENGRAVER AFTER HOGARTH. (1746)

The original painting, done in 1742, is in the collection of Mr. Fairfax Murray. The painting was commissioned by a certain Miss Edwardes of Kensington, who intended thereby to punish the critics of her own originalities of costume by a burlesque of the eccentric fashions of 1742. The man is said to represent Lord Portmore ; the lady on the left Kitty Fisher

TASTE IN HIGH LIFE.
Painted by Mr. Hogarth
Sold by Mr. Jarvis in Hedford Court Covent Garden Price 6d.
Published May 23d According to Act of Parliament

LXI. A REPRESENTATION OF THE MARCH OF THE GUARDS TOWARDS SCOTLAND IN THE YEAR 1745 (COMMONLY CALLED THE *MARCH TO FINCHLEY*). ENGRAVED BY LUKE SULLIVAN. 1750

First state : unfinished. The original picture is in the Foundling Hospital. Drawings, probably by Sullivan, for the whole, and for various heads in the engraving, are in the British Museum

Luke Sullivan, line-engraver ; b. 1705 ; d. 1771 ; worked in Ireland, and London

LXII. CANVASSING FOR VOTES. ONE OF FOUR PRINTS OF AN ELECTION, OF WHICH HOGARTH ENGRAVED THE THREE OTHERS, TWO IN COLLABORATION WITH OTHER ENGRAVERS. ENGRAVED BY CHARLES GRIGNION. 1757

Unfinished state. See plates XLVII, XLVIII, and XLIX

Charles Grignion, line-engraver; b. 1717; d. 1810; worked in London

LXIII. THE SHRIMP GIRL. ENGRAVED IN STIPPLE BY FRANCESCO BARTOLOZZI. 1781

After the picture in the National Gallery

Francesco Bartolozzi, engraver in line and stipple; b. 1728 d. 1813; worked in Florence, Venice, Rome, London, and Lisbon

LXIV. THE BEGGAR'S OPERA, ACT III. ENGRAVED BY WILLIAM BLAKE. 1790

Two paintings of this subject may be mentioned; one in the National Gallery (formerly belonging to Mr. John Murray); the other, slightly larger, in the collection of the Duke of Leeds. The engraving is based on the latter. This now forgotten opera, which has scored by Dr. Pepusch from old ballads and popular songs of the day, had an immediate success on its first production in 1728. Both pictures date about this time, though the National Gallery version was still unfinished in 1731. Polly Peachum, played by Lavinia Fenton, is seen on the right, kneeling before her father; on the left Lucy, with her back turned, before Lockit. Macheath is the central figure. The Duke of Bolton, who married Miss Fenton, is represented seated on the extreme right. There is a charming Hogarth portrait of Miss Fenton, as Polly, in the National Gallery

William Blake, painter, line-engraver, and etcher; famous for his imaginative designs, and prophetical books; b. 1757; d. 1827; worked in London, and Felpham

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